

THE METROPOLITAN MUSEUM OF ART



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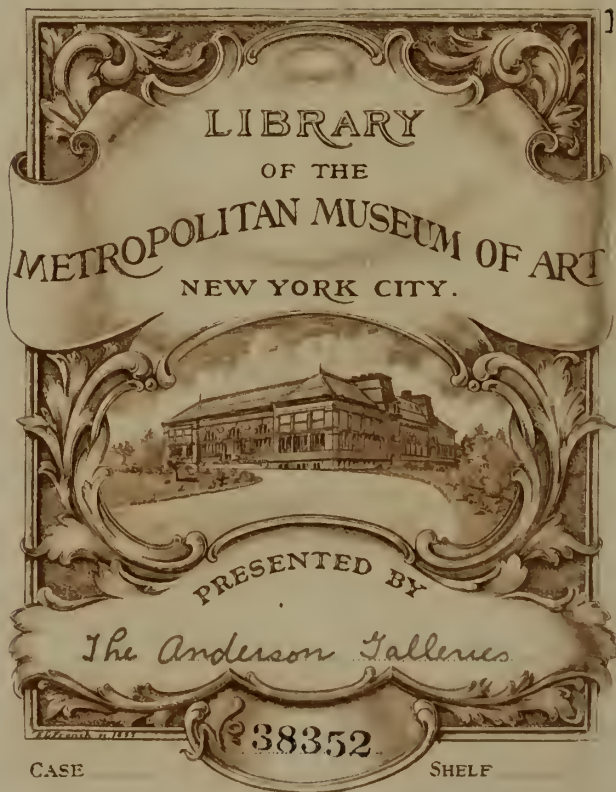


The Anderson Galleries

119.8

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1909-10





CATALOGUE
OF
ETCHINGS, ENGRAVINGS AND
LITHOGRAPHS

Rare Etchings, including *Shere Mill Pond* by Seymour Haden, and twenty-eight others; *Le Petit Pont* and *L'Abside de Notre Dame*, by Meryon, and six others; *Westminster Palace*, two states, by Buhot; Twenty Etchings by Whistler; others of Van Muyden, Helleu, Raffet, and the only etching ever done by George Frederick Watts;

Engravings and Mezzotints, by Drevet, Nanteuil, Mellan, R. Morghen, Edelinck and Audouin; fourteen examples by and in the manner of Bartolozzi, others by Faber and Faithorne; fifteen examples of Gaillard, J. R. Smith, J. G. Wille, and others;

Examples of the Work of Albrecht Durer, including the *Melancholia St. Jerome*, and sixteen others; Rembrandt's *Mill*, *The Annunciation to the Shepherds*, and thirty-two additional plates; others of Hans Beham, Lucas Van Leyden, Lucas Cranach, etc., etc.

Lithographs, including examples of Benjamin Constant, James Ward, Sir Edward Burne-Jones, Lepere, and Fantin-Latour and

AN ORIGINAL CRAYON DRAWING "Portrait of a Lady" by JAMES MCNEILL WHISTLER

TO BE SOLD

February 25th and 26th 1909

Thursday Evening, Lots 1-207

Friday Evening, " 208-410

Sales begin at 8 o'clock

The Anderson Auction Company

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NEW YORK

Telephone 120-38th Street

Conditions of Sale

1. All bids to be PER LOT as numbered in the Catalogue.
2. The highest bidder to be the buyer; in all cases of disputed bids the lot shall be resold, but the Auctioneer will use his judgment as to the good faith of all claims and his decision shall be final. He also reserves the right to reject any fractional or nominal bid which in his judgment may delay or injuriously affect the sale.
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THE ANDERSON AUCTION COMPANY,
12 EAST 46TH STREET, NEW YORK.

N. B. Be sure to bid on the lot you wish to buy.

CATALOGUE No. 729.

ETCHINGS, ENGRAVINGS AND LITHOGRAPHS.

Thursday and Friday Evenings, February 25 and 26, 1909.

N. B. The cost of this catalogue, priced, after the sale will be \$1.00.

FIRST SESSION.

ALDEGREVER (HEINRICH).

(1502-1558.)

1. TWO MEN CARRYING TORCHES. Bartsch No. 161.
No. 2 of the Set of Twelve Prints. Series of 1538.

APPIAN (ADOLPHE).

2. BEFORE THE RAIN.
Proof before letters, on India paper.
3. FISHERMEN'S HUTS.
Proof on India paper.
4. A SUMMER DAY.
Proof on India paper.
5. THE WINE PRESS.
Proof before letters, on India paper.
6. THE COUNTRY ROAD, and
A VILLAGE STREET.
Two pieces, one lot.
7. ON THE MEDITERRANEAN, and
THE VILLAGE OF CHANAZ.
Lettered impressions. Two pieces, one lot.

AUDOUIN (PIERRE).

8. LOUIS XVIII, KING OF FRANCE.
After Bouillon. Line engraving, and
HENRI DE BERINGHEN.
Line engraving by Benoit Audran (1710). Two pieces,
one lot.

BACHER (OTTO H.).

9. A RAINY NIGHT, VENICE.

Early proof on Japanese paper.

10. VIA GARIBALDI.

Proof on Japanese paper.

11. THE BEAD STRINGERS.

Proof on Japanese paper.

12. SAN VIO, VENICE.

Proof on Japanese paper.

13. OLD MILL ON THE DANUBE.

Signed artist's proof, and

REGENSBURG.

Proof on India paper.

Two pieces, one lot.

14. AUF STAUF A BRUCK.

Signed artist's proof, and

IN PASTURE.

Original etching by Ansdale. Proof before letters, on India paper.

Two pieces, one lot.

BARTOLOZZI (FRANCESCO).

15. DESERTED ARIADNE.

After Cipriani. Proof before all letters. Beautiful impression.

16. SIMPLICITY.

After Cipriani. Remarque proof before all letters. The name only of the engraver in dotted letters, printed in red.

17. FELICITY.

SINCERITY.

After Angelica Kauffmann.

Two pieces, one lot.

18. CUPID WITH A TORCH.

Proof before all letters.

19. HERCULES AND OMPHALE.

After Cipriani, and

THE TOILET OF VENUS.

After Cipriani.

Two pieces, one lot.

20. SIGNORA ALLEGRANTINI.

After Richard Cosway,

ROSALIND.

After Angelica Kauffmann, and

PORTRAIT OF HANDEL.

After Rebecca.

Three pieces, one lot.

21. CUPIDS PLAYING.

After Lady Diana Beauclerk. On satin.

AND ANOTHER.

Two pieces, one lot.

22. HONORABLE MISS BINGHAM.

After Sir Joshua Reynolds. On satin.

ENGRAVINGS IN THE MANNER OF BARTOLOZZI.

23. VENUS PRESENTING HELEN TO PARIS.

Engraved by Ryland, after Angelica Kauffmann.

24. A ST. JAMES BEAUTY.

After Benwell.

TRAGEDY.

Proof with dotted letters, after Angelica Kauffmann.

HOPE.

Original engraving by Angelica Kauffmann, after her own design; and

TWO OTHER PIECES.

Five pieces, one lot.

25. GIRLS DECORATING A BUST WITH ROSES.

After Lady Lincoln.

THE NYMPH WOUNDED BY CUPID.

Two pieces, one lot.

26. PORTRAIT OF JOHN EVELYN.

Line engraving.

AN EGYPTIAN PRINCESS.

A GIRL PLAYING A MANDOLIN.

Three pieces, one lot.

27. HONORABLE MRS. STEVENSON.

Engraved by Freschi, after Woodforde.

28. CHARLOTTE, COUNTESS OF TALBOT.

Engraved by Granger, after Stewart.

BAQUOY (PIERRE).

29. SIGISMONDA.

Engraved by Benjamin Smith, after Hogarth; and

FENÉLON.

After the painting by Fragonard. Open letter proof.

Two pieces, one lot.

Baquoys (Pierre) — *Continued.*

30. ROMAN LADIES GIVING UP THEIR JEWELS.

Engraved by Legrand, after Angelica Kauffmann; and

THE ORIGIN OF PAINTING.

Engraved by Tresca, after David Allan.

Two pieces, one lot.

BASIRE (JAMES).

31. JAMES THOMPSON.

Proof before the title, and

ABRAHAM COWLEY.

Impression on India paper.

Two pieces, one lot.

BROSAMER (HANS).

(1506- ?)

32. PORTRAIT OF HANS SACHS.

Passavant No. 35.

Engraved in 1545. It is said that Brosamer made a gift of this engraving to Hans Sachs, the master singer, on the 51st anniversary of his birth.

Rare.

BRACQUEMOND (FÉLIX).

33. PORTRAIT OF CHARLES GODFREY LEYLAND
("HANS BREITMANN").

Proof on Japan paper. Very rare.

BONASONE (GIULIO).

(1498-1574.)

Pupil of Marcantonio.

"His works are executed with great facility and considerable elegance, and are held in no small degree of esteem by the judicious collector."

34. THE VIRGIN MARY AND INFANT JESUS IN THE
AIR.

After Parmigiano.

BEHAM (HANS SEBALD).

35. LUCRETIA.

Fine impression, with margins.

BLOEMART (CORNELIUS).

36. MADONNA AND CHILD.

After Titian. Very fine impression. From the collection of Pierre Mariette. Mariette's name and the date, 1654, is written on the face of the print.



See No. 38.

BLANCHARD (AUGUSTE).

37. GEORGE WASHINGTON.

After Conder, and

LADY JANE SEYMOUR.

Engraved by Bond, after Holbein. Proof before letters, and

LETTERED IMPRESSION OF THE SAME.

Three pieces, one lot.

BUHOT (FÉLIX).

38. WESTMINSTER PALACE.

Proof stamped with Buhot's special mark. Printed upon paper soaked in essence of turpentine.

[See reproduction.]

39. THE SAME.

Second state of six states. Before much additional work in the margins and throughout the plate. Five proofs only printed in this state. In the handwriting of the artist, "2 me état tiré à 5 épreuves, Félix Buhot." Beautiful impression.

40. MONK LEADING A MULE.

Signed artist's proof on Japan paper. Stamped with Buhot's stamp, and

OLD WOMAN AND A DONKEY.

Proof on Holland paper.

Two pieces, one lot.

41. WOODEN MASK.

Proof on Japan paper; and

COVER DESIGN FOR THE JAPANESE SET.

Proof on Japanese paper.

Two pieces, one lot.

BURNET (JOHN).

42. THE VICAR OF WAKEFIELD.

After Newton. Open letter proof; and

PORTRAIT OF ROBERT BURNS.

After Allan. Proof before letters, on India paper. Margins have been trimmed.

Two pieces, one lot.

CARRIÈRE (EUGÈNE).

43. PORTRAIT OF HENRI ROCHFORD.

Signed artist's proof.

44. PORTRAIT OF PUVIS DE CHAVANNES.

Rare and fine.

CRANACH (LUCAS).

(1472-1553.)

45. ST. JOHN.

Dated 1540, and

THE CRUCIFIXION OF ST. ANDREW.

Two pieces, one lot.

CARACCI (AGOSTINO).

46. PORTRAIT OF TITIAN.

The engraver's masterpiece. Dated 1587.

47. FERDINAND DE MEDICI, DUKE OF TUSCANY.

A most interesting portrait.

CLAUDE GÉLÉE DE LORRAINE.

48. SEAPORT WITH A LIGHT-HOUSE.

R. D. 11.

49. CARRYING OFF OF EUROPA.

R., D. 22.

COPE (C. W.).

50. THE SPRING FLOOD.

Original etching. Proof on India paper; and

THE WHARF.

Original etching by David Cox. Dated 1817.

Two pieces, one lot.

COUSINS (SAMUEL).

51. PORTRAIT OF SHAKESPEARE.

The Chandos portrait. Open letter proof. Private plate.

52. SAMUEL TAYLOR COLERIDGE, AT THE AGE OF FORTY-TWO.

After Washington Allston. Open letter proof.

53. GEORGE AUGUSTUS SELWYN, BISHOP OF NEW ZEALAND.

After George Richmond. Signed artist's proof.

CROUTELLE (LOUIS).

(1565-1829.)

54. THE DELUGE.

After Regnault. Proof with the coat of arms, but before all letters. Names of painter and engraver in dotted script. Superb impression.



See No. 137.

CONSORTI (BERNARDINO).

55. THE HOLY FAMILY.

After Garofolo. Fine impression, with margins.

DETAILLE (EDOUARD).

56. A CAVALRYMAN.

Proof on Japan paper, with large margins.

DE BRY (JOHANNES).

(1561-1623.)

57. THE LITTLE VILLAGE FAIR.

After Hans Sebald Beham.

DREVET (PIERRE).

58. PIERRE GILLET.

After Rigaud.

Firmin-Didot No. 68.

Fine impression, with full margins.

DOO (GEORGE T.).

59. PORTRAIT OF CUVIER.

After Pickersgill.

Also portraits of Philip the Fourth, of Spain, Lady Jane Grey, Mary Queen of Scots, Gustavus, King of Sweden, and Gottfried Winkler.

Six pieces, one lot.

DÜRER (ALBRECHT).

60. THE PRODIGAL SON.

Bartsch No. 28.

Fine impression. Slight reparation towards the top of the little barn in the center of the composition.

61. THE VIRGIN WITH THE INFANT JESUS IN SWADDLING CLOTHES.

B. 38.

Fine original impression in beautiful condition.

62. VIRGIN AND CHILD WITH THE PEAR.

B. 41.

Fine impression.

63. ST. GEORGE STANDING.

B. 53.

64. ST. HUBERT.

B. 57.

In unusually fine condition.

65. ST. JEROME IN HIS CELL.

B. 60.

Fine impression of this masterpiece.

66. MELANCHOLIA.

B. 74.

Very fine impression, in beautiful condition.

Dürer (Albrecht) — *Continued.*

67. **THE DREAM.** B. 76.
Clearly printed impression, in perfect condition.
68. **THE HOSTESS AND THE COOK.** B. 84.
From the collection of William Sharp.
This fine print has nearly one-fourth of an inch margin all around it.
69. **THE ORIENTAL AND HIS WIFE.** B. 85.
Clearly printed impression. In very fine condition.
70. **THE KNIGHT AND LADY.** B. 94.
Clear impression. Has been mounted.
71. **THE LITTLE HORSE.** B. 96.
Fine impression.
72. **THE GREAT HORSE.** B. 97.
73. **COAT OF ARMS, WITH THE SKULL.** B. 101.
Beautiful old impression. Cut out and inlaid into another sheet of paper.
74. **ALBERT OF MAYENNCE, ELECTOR OF BRANDENBURG.** B. 103.
75. **FREDERICK, DUKE OF SAXONY, "THE GREAT ELECTOR."** B. 104.
Very fine and silvery impression.

DÜRER (ALBRECHT)— Woodcuts.

76. **PRESENTATION OF THE VIRGIN IN THE TEMPLE.** B. 81.
From the Life of the Virgin.
77. **THE MARRIAGE OF THE VIRGIN.** B. 82.
From the Life of the Virgin.
78. **THE NATIVITY.** B. 85.
From the Life of the Virgin.
From the collection of William Bell Scott, author of the "Life of Dürer."
79. **THE REPOSE IN EGYPT.** B. 90.
From the Life of the Virgin.
One of the most charming pieces of the series.
80. **CHRIST DISPUTING WITH THE DOCTORS IN THE TEMPLE.** B. 91.
From the Life of the Virgin.
First edition, with the Latin text at the back.
81. **THE ASSUMPTION OF THE VIRGIN.** B. 94.
From the Life of the Virgin.

Dürer (Albrecht) — Woodcuts — *Continued.*

82. THE ADORATION OF THE VIRGIN. B. 95.
From the Life of the Virgin.
83. THE SAINT SCOURGING HIMSELF. B. 119.
84. THE MARTYRDOM OF ST. JOHN THE EVANGEL-IST. B. 61.
From the Apocalypse, and
- THE MARTYRDOM OF ST. CATHERINE. B. 120.
Two pieces, one lot.
85. CHRIST TAKEN BY THE JEWS. B. 120.
From the Great Passion, and
- THE MARTYRDOM OF ST. CATHERINE.
Two pieces, one lot.
86. CHRIST RELEASING SOULS FROM PURGATORY. B. 14.
From the Great Passion.

ÉDELINCK (GÉRARD).

87. JULES HARDOUIN MANSART, the Great Architect. R. D. 267.
After the painting by Rigaud. With full margins.
One of Edelinck's finest plates.
88. JEAN BAPTISTE MICHEL COLBERT, ARCHBISHOP OF TOULOUSE. R. D. 172.
The rare second state, before the words "Designatus Regi a Consiliis" were changed. From the collection of John Barnard.
89. JEAN ROUILLÉ.
After Nanteuil. Beautiful impression.
90. MADAME HELYOT. R. D. 223.
After Galliot. From the collection of von Birschau.
It is, likewise, a duplicate from the Berlin Museum.

EARLOM (RICHARD).

91. SIR THOMAS CHALONER.
Mezzotint, after Van Dyck.

FABER (JOHAN, the Younger).

(1684-1756.)

"He greatly surpassed his father as a mezzotint engraver, and was esteemed the ablest artist of his time in that branch of art."

92. OWEN McSWINY.
After Van Loo. Dated 1752; and

Faber (Johan, the younger) — *Continued.*

CHARLES SACKVILLE, EARL OF DORSET.

After Kneller. Dated 1734.

Two pieces, one lot.

FAITHORNE (WILLIAM).

93. **ABRAHAM COWLEY, and
SIR WILLIAM DAVENANT.**

Two pieces, one lot.

94. **ST. MATTHEW, ST. MARK, ST. LUKE, ST. JOHN.**

Set of four. Fine impressions. One lot.

FINDLAYSON (JOHN).

95. **WILLIAM DRUMMOND, OF HAWTHORNDEN.**

After Janssens. Mezzotint. Rare.

FISCHER (OTTO).

96. **A CANAL IN HOLLAND.**

Signed artist's proof.

97. **BLANKENESE.**

Signed artist's proof.

FORTUNY (MARIANO).

98. **PORTRAIT OF THE PAINTER ZAMAÇOIS.**

Proof before letters.

99. **STUDIES OF TWO SOLDIERS, and
PORTRAIT OF A MAN TURNED TO THE RIGHT.**

Proof before letters.

Two pieces, one lot.

FOLO (GIOVANNI).

100. **DANÆ.**

After the painting by Titian. Fine proof before letters.

GAILLARD (FERDINAND).

101. **TÊTE DE CIRE (MUSÉE DE LILLE).**

Proof before all letters. On India paper. Superb impression.

102. **MONSIGNOR DE MÉRODE.**

Signed artist's proof on India paper. Extremely rare.

103. **ST. SEBASTIAN.**

After Gaillard's original painting. Musée de Luxembourg. Proof on vellum. Before all letters. Name of the engraver traced beneath with the point. Very fine impression.

104. **MADONNA AND CHILD.**

After the painting by Giovanni Bellini. Dedication proof. Proof bearing autograph dedication by Gaillard. Signed by him and dated 1879.

105. **DOM PROSPER GUÉRANGER, ABBÉ DE SOLESMES.**

On India paper. Fine impression.

106. **MONSIGNOR PIE.**

On India paper. Fine impression.

107. **MONSIGNOR PIE.**

Proof on India paper. Before the plate was reduced in size. With the coat of arms and with the full title of the personage.

108. **LEO XIII.**

On India paper. Fine impression.

109. **HORACE VERNET.**

After the painting by Delaroche. Proof before all letters. On India paper. Full margins.

110. **DANTE.**

After the bronze bust. (Wallace collection.) Proof on Japan paper. Large margins.

111. **MADONNA AND CHILD.**

After Botticelli (Louvre, Paris). Proof before the title. On India paper.

"Une des planches capitales de l'oeuvre." *Beraldi.*

112. **TÊTE DE CIRE.**

Lettered impression on India paper, and

MERCURY.

Lettered impression on India paper. An early proof. Two pieces, one lot.

113. **CHATEAUBRIAND.**

After Girodet, and

LA VIERGE AU DONATEUR.

After Bellini, and

LE CONDOTTIERE.

After Antonello de Messine.

Three pieces, one lot.

114. **LEO XIII.**

The large plate. Proof on India paper. Drawn and engraved from life, at Rome, 1880.

115. **HENRI, COMTE DE CHAMBORD.**

Signed artist's proof on India paper. Very fine impression, with large margins.

GARAVAGLIA (GIOVITA).

116. MADONNA AND CHILD, WITH ST. JOHN.

After Vincenzo da San Gimignano. On India paper,
and

THE MYSTIC MARRIAGE OF ST. CATHERINE.

Engraved by François, after Memling. Proof before
title. On India paper. Stamped No. 81.
Two pieces, one lot.

GHSI (DIANA).

**117. THE VIRGIN FAINTING AS CHRIST'S BODY IS
PLACED IN THE TOMB. B. 8.**

Early proof before the address: "Callistus Terrantes
formis Romae."

GANDOLFI (MAURO).

(1764-1834.)

118. SLEEPING CUPID.

Engraved from his own design, and

WOMAN HANGING UP A FOWL.

Engraved by Geraut, after Dow. Proof before letters.
Two pieces, one lot.

GOENEUTTE (NORBERT).

119. DIEPPE.

First state, of which three proofs only were printed.
Signed artist's proof.

120. BRAGOZZA, VENICE.

Signed artist's proof.

121. NEAR THE RIALTO, VENICE.

Signed artist's proof.

122. ENTRANCE TO THE PUBLIC GARDENS.

Signed artist's proof, and

GIRL ARRANGING HER HAIR (STUDY OF A NUDE).

Signed artist's proof.
Two pieces, one lot.

GRAVES (ROBERT).

123. MRS. LLOYD.

After the painting by Sir Joshua Reynolds. Proof be-
fore letters. Stamped by the Print-Sellers' Association.

GRAVESANDE (CHARLES STORM VAN'S).

124. MIDDENDUIN (NEAR OVERVEEN).

Signed artist's proof, on Holland paper.

125. COTTAGE AT BUGGENHOUT.

Signed artist's proof, on India paper.

126. THE MILL.

Proof on India paper, and

THE VILLAGE MARKET. (Rare.)

Two pieces, one lot.

GOLTZIUS (HENDRICK).

127. THE SON OF FRISIUS, WITH A DOG.

B. 190.

One of the engraver's most highly esteemed pieces.
Fine impression, in excellent condition.

128. WILLIAM THE SILENT.

Rare and fine.

129. JUNO, and

VENUS.

Engraved by Johannes Saenredam (1565-1607), after
Goltzius.

Two pieces, one lot.

GRÜNER (LUDWIG).

(1801-1882.)

130. LA MADONNA DEI ANSIDEI.

After the painting by Raphael, engraved in 1856.

GUÉRARD (HENRI).

131. BIRDS NAILED TO A BARN DOOR. (Drypoint.)

Signed artist's proof, on vellum.

132. PORTRAIT OF CHARLES BAUDELAIRE. (Drypoint.)

Signed artist's proof.

GÜNST (PIETER VAN).

(1667-1724.)

133. WILLIAM THE THIRD, KING OF ENGLAND.

After Brandon (one of the engraver's finest portraits),
and

POPE INNOCENT THE ELEVENTH.

Engraved by Gole, after Visscher, and

LAFAYETTE.

Engraved by Girardet, after Scheffer. Proof before
letters, and

BISHOP RIDLEY.

Four pieces, one lot.

GODBY (JAMES).

- 134. THE CUP FOUND IN BENJAMIN'S SACK.**
Stipple engraving, after MacMurrough, and
JOSEPH SOLD BY HIS BROTHERS.
A pair. Two pieces, one lot.

GUZZI (G.).

- 135. MADONNA AND CHILD, WITH ANGELS.**
After Benvenuto da Garifolo. Proof before letters, but
with the coat of arms, and
LA FORNARINA,
After Raphael, and
MADONNA AND CHILD.
Engraved by Chailloux, after Raphael.
Three pieces, one lot.

HADEN (SIR SEYMOUR).

- 136. EGHAM LOCK.** Drake No. 14.
Signed artist's proof on vellum. Proofs of Haden's
etchings printed upon vellum are very rare.
- 137. EGHAM LOCK.** Drake No. 15.
Signed artist's proof.
[See reproduction.]
- 138. OUT OF STUDY WINDOW.** D. 17.
Proof on ribbed paper.
- 139. FULHAM.** D. 18.
Trial proof. Intermediate between Trial Proof B and
Trial Proof C, before the signature of the artist replaced
the words "Fulham on the Thames." This state of the
plate is undescribed by Drake or Harrington.
- 140. A WATER MEADOW.** D. 20.
Proof on ribbed paper. One of the artist's favorite
plates, and one of his finest.
[See reproduction.]
- 141. COOMBE BOTTOM.** D. 29.
Signed artist's proof. Marked in the handwriting of
the etcher, "29 Trial C." This impression would seem
to correspond, however, to Harrington Trial Proof H.
- 142. SHERE MILL POND.** D. 35.
Very fine and brilliant impression of the second state.
Signed artist's proof. A superb impression of this mas-
terpiece.
- 143. AMSTELODAMUM.** D. 37.
Proof on India paper. Printed in red and black. The
scene represented is the sea face of Amsterdam, from
the Tolhuis.



See No. 140.

Haden (Sir Seymour) — *Continued.*

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| 144. NEWCASTLE IN EMLYN. | D. 55. |
| Signed artist's proof. | |
| 145. HOUSE OF THE SMITH. | D. 56. |
| Signed artist's proof. | |
| 146. CARDOGAN BRIDGE. | D. 60. |
| Signed artist's proof. | |
| 147. THAMES DITTON, WITH A SAIL. | D. 64. |
| The plate reduced in size. | |
| 148. RAILROAD ENCROACHMENT. | D. 65. |
| Signed artist's proof. | |
| 149. BRENTFORD FERRY. | D. 66. |
| Proof on ribbed paper. | |
| 150. THE TOWING PATH. | D. 67. |
| Trial Proof E, before the first state. With the word
"Hampton Court" to the left, before much additional
shading on the trees and in the water. In the opinion of
many collectors the most beautiful state of the plate.
Signed artist's proof. | |
| 151. SHEPPERTON. | D. 71. |
| Signed artist's proof. | |
| 152. KEWSIDE. | D. 73. |
| Proof on ribbed paper. | |
| 153. GRIFF. (A Portrait of Mr. Charles Cole.) | D. 80. |
| Signed artist's proof. | |
| 154. HANDS ETCHING. | D. 84. |
| Signed artist's proof. | |
| 155. HANDS HOLDING A CRAYON. | D. 85. |
| Signed artist's proof. | |
| 156. HANDS FOLDED. | D. 86. |
| Signed artist's proof. | |
| 157. "PUFF." (A Dog Asleep on a Chair.) | D. 94. |
| Signed artist's proof. | |
| 158. TWICKENHAM CHURCH. | D. 95. |
| Proof on ribbed paper. | |
| 159. THE HERD. | D. 115. |
| Signed artist's proof. | |
| 160. THE CASTLE BRIDGE. | D. 155. |
| Signed artist's proof. | |
| 161. OUTSIDE THE CORK CONVENT, CINTRA. | D. 174. |
| Signed artist's proof. | |

Haden (Sir Seymour) — *Continued.*

162. **INSIDE THE CORK CONVENT, CINTRA.** D. 175.
Signed artist's proof.
163. **THREE TREE FARM.** D. 181.
Signed artist's proof.
164. **COWDRAY CASTLE, WITH GEESE.** D. 216.
Proof on plate paper.

HELLEU (PAUL).

165. **GIRL STANDING.**
Signed artist's proof. The only impression taken from the plate.
166. **THE FUR BOA.**
Signed artist's proof. Printed in colors.
167. **MADAME HELLEU, RECLINING ON A SOFA.**
Signed artist's proof. Ten impressions only printed.
168. **WAITING.**
Signed artist's proof. Six proofs only printed.
169. **GIRL PLAYING THE HARP.**
Signed artist's proof. Ten proofs only printed.
170. **TWO STUDIES OF A GIRL'S HEAD.**
Signed artist's proof. First impression taken from the plate.
171. **A LADY STANDING.**
Signed artist's proof.
172. **THE FUR BOA.**
Signed artist's proof. Printed in colors.
173. **GIRL STANDING, RESTING HER HANDS ON A CHAIR.**
Signed artist's proof. Ten impressions only printed.
174. **LADY STANDING, READING.**
Signed artist's proof. Four impressions only printed.
175. **PORTRAIT OF THE ARTIST'S SON.**
Signed artist's proof.
176. **GIRL PLAYING THE VIOLIN.**
Signed artist's proof. The only impression taken from the plate.
177. **HYDRANGEAS.**
Printed in colors. Signed artist's proof. Six impressions only printed; and
- LESSONS.**
The only impression taken from the plate.
Two pieces, one lot.

HELMAN.

178. LA FONTAINE DE LA RÉGÉNÉRATION (1793).

After Monnet, and

FEDERATION GÉNÉRALE DES FRANÇAIS.

After Monnet.

Two most interesting pieces of the Revolutionary period, one lot.

HENRIQUEL-DUPONT.

179. PORTRAIT OF MOLIERE.

After Mignard. Proof on India paper. Before the title, stamped No. 36, and

THE COQUETTE.

Engraved by Humphreys, after Sir Joshua Reynolds.

Two pieces, one lot.

HENRIQUEZ (B. L.).

180. PASCALE PAOLI.

After Drelling. The best portrait, and

PHILIP, FIRST EARL OF HARDWICKE.

Engraved by Harding, and

THOMAS VII, EARL OF NORTHUMBERLAND.

Also engraved by Harding.

Three pieces, one lot.

181. CUPID WITH A WREATH OF FLOWERS.

After the painting by Greuze. A fine impression of a most decorative print.

HOUBRAKEN (JACOB).

182. SIR FRANCIS DRAKE.

BEN JONSON.

QUEEN MARY, and

PIETER RABUS.

Four pieces, one lot.

HOUSTON (RICHARD).

183. PHILIPPE MELANCTHON, and

JOHN CHURCHILL, FIRST DUKE OF MARLBOROUGH.

Mezzotints. Fine contemporary portrait.

Two pieces, one lot.

JACQUEMART (JULES).

184. VASE DE JASPE ORIENTALE, Period of Francis I.

With full margins.

Jacquemart (Jules) — *Continued.*

185. COUPE DE JASPE ORIENTALE.

**186. BOUTEILLE DE CRYSTAL DE ROCHE, and
DRAGOIR DE CRYSTAL DE ROCHE.**

Early proofs before the lettering above and before the name of Delâtre below.

Two pieces, one lot.

187. THE SWORD OF CHARLEMAGNE.

Early proof before the lettering above and before the name of Delâtre below. Full margins.

**188. VASE D'ALIENOR D'AQUITINE, and
AGRAFE.**

Two pieces, one lot.

189. BUIRE ORIENTALE.

Early proof before lettering above and before the name of Delâtre below.

190. SOUVENIRS DE VOYAGE.

Early proof, with the title in traced letters, and

ETCHINGS OF ARMOR, and

BURGOMASTER OF LEYDEN AND HIS WIFE.

Proof on Japanese paper, before letters, and

PORCELAINE DE VINCENNES.

Proof before all letters, and lettered impression.

Five pieces, one lot.

JONGKIND (JOHAN BARTHOLD).

191. WINDMILL AT ROTTERDAM.

Proof on India paper.

192. AT ANTWERP.

Proof on Japan paper.

193. THE COAST OF HOLLAND.

Proof before letters. On India paper, and

**DEMOLITIONS DE LA RUE DES FRANCES BOUR-
GEOIS, SAINT MARCEL.**

Two pieces, one lot.

JONES (JOHN).

**194. THE RIGHT HONORABLE SIR JAMES MANSFIELD,
LORD CHIEF JUSTICE.**

Fine impression.

LALANNE (MAXIME).

195. THE HOUSE OF BELOT.

Proof before letters. On India paper.

196. RUE DE MARMOUSETS.

Proof before letters. On Holland paper, and

A. NEUILLY.

Proof before letters.

Two pieces, one lot.

LAUTENSACK (HEINRICH).

197. THE MAN OF SORROWS, STANDING.

From the collection of Ambroise Firmin-Didot.

LE GRANDE (AUGUSTIN).

198. MADAME DUCHESSE D'ANGOULÊME.

Engraved by Le Grande from his own design from life, and

JEANNE DE NAVARRE, WIFE OF PHILIPPE IV OF FRANCE.

Printed in colors, and

THE ROYAL FAMILY OF FRANCE.

(Six portraits printed in colors.)

Three pieces, one lot.

LEGROS (ALPHONSE).

199. PORTRAIT OF MONSIEUR JOURARD (the Communist). Com- B. 31.

Drypoint; proof on Japan paper.

200. PORTRAIT OF M. J. DALOU. B. 41.

Signed artist's proof on Japan paper.

201. PORTRAIT OF SIR EDWARD J. POYNTER. B. 42.

Signed artist's proof on Japan paper.

202. PEASANT WOMAN WASHING HER FEET. B. 72.

Proof on Whatman paper.

203. THE PHILOSOPHER. B. 134.

Proof on Japan paper, and

A BRETON PEASANT.

Two pieces, one lot.

204. MASK OF A FAWN. B. 255.

Proof on Whatman paper.

Legros (Alphonse) — Continued.

205. BOOK-PLATE OF EDWIN EDWARDS.

(Very rare) and

PORTRAIT OF THOMAS CARLYLE.

(Mezzotint.)

Two pieces, one lot.

206. PORTRAIT OF MONSIEUR S.

Original lithograph.

207. PORTRAIT OF MADAME A.

Original lithograph.

SECOND SESSION.

LESIGNE (LEOPOLD).

**208. SET OF EIGHTEEN ETCHINGS AFTER PAINTINGS
BY ANTON MAUVE.**

Signed *remarque* proofs on Japanese paper.

TOGETHER WITH PORTRAIT OF MAUVE.

In a portfolio. One lot.

LIGNON (FRÉDÉRIC).

(1779-1833.)

209. MADAME LA COMTESSE DE GENLIS.

Fine impression. Full margins, and

CHATEAUBRIAND.

Engraved by Laugier. Proof before letters.

Two pieces, one lot.

LITHOGRAPHS.

210. PORTRAIT OF A LADY, FACING TO THE RIGHT.

Lithograph by Benjamin Constant.

This is the only lithograph done by the distinguished painter. Five proofs only were printed when the stone broke in the press.

211. BEAUTY.

Lithograph by Sir Edward Burne-Jones. First proof state.

212. IMMORTALITY.

Lithograph by Fantin-Latour. First proof state.

213. STUDY OF A GIRL'S HEAD.

Lithograph by Fantin-Latour. (Undescribed.) Very rare.

Lithographs — Continued.

214. LE PONT-NEUF.

Lithograph by Lepère. Proof on India paper, and proof on plate paper.

Two pieces, one lot.

LUCAS VAN LEYDEN.

215. THE DEATH OF ABEL.

B. 5.

Clear and silvery impression. On paper watermarked with the Gothic "P."

216. SUSANNA AND THE ELDERS.

B. 33.

Clear and silvery impression.

217. ST. JEROME.

B. 112.

218. THE PROMENADE.

B. 144.

219. TWO ORNAMENTS, WITH CUPIDS.

B. 171.

220. PORTRAIT OF LUCAS VAN LEYDEN.

B. 174.

LEMPEREUR (L. S.).

221. LA SORTIE DU BAIN.

After the painting by Triaquesse, and

JOHANNA OF ARAGON.

Engraved by Lefevre, after Raphael. Proof on India paper, before all letters.

Two pieces, one lot.

McARDELL (JAMES).

222. ROBERT (LORD HENLEY), BARON OF GRAINGE.

After Hudson. Mezzotint.

MANET (EDOUARD).

223. GIRL WITH A PARASOL.

Very rare.

MASSON (ANTOINE).

224. GUILLAUME DE BRISACIER (THE GREY-HAIRED MAN).

R. D. No. 15.

One of the four greatest portraits in line engraving.

225. ANTOINE TURGOT.

R. D. 66.

Engraved by Masson from his own design from life. Fine impression. The only state.

MASSARD (RAPHAEL URBAIN).

226. HOMER.

After the painting by Gérard. One of the most esteemed prints of this celebrated engraver.

MARCHESE (AGOSTINO).

227. THE HOLY FAMILY.

After the painting by Schidone. Proof before all letters. Name of the engraver traced with the point below. Before the margin at the right was cleaned of the small trial scratches of the burin. Full margins.

MERCURI (PAUL).

(1808-1886.)

228. CHRISTOPHER COLUMBUS.

From a contemporary portrait, and

PORTRAIT OF POPE LEO XIII.

Engraved by Morse. Superb proof before all letters. Two pieces, one lot.

MERYON (CHARLES).

229. LE STRYGE.

Wedmore No. 7.

SECOND STATE, with the verses removed. (The first state is so rare as to be almost unprocurable.)

Very fine impression, cleanly wiped, printed in a warm, black ink.

230. LE PETIT PONT.

Wedmore No. 8.

SECOND STATE of five states, with "C. M." in the upper right-hand corner, but before any other letters.

"The good impressions are generally in the first or second state."—WEDMORE.

Beautiful and sunny impression, on warm toned paper. With full margins.

231. TOURELLE, RUE DE LA TIXERANDERIE. W. 13.

FIRST STATE, before the addition of the title. Beautiful and clearly printed impression, with not too much tone upon the plate.

232. LE POMPE NOTRE DAME.

W. 15.

FIRST STATE of four states. Fine and clearly printed impression, on ribbed paper. Not too heavily inked in the shadows.

233. L'ABSIDE DE NOTRE DAME DE PARIS.

W. 22.

SECOND STATE of five states.

(THE FIRST STATE, according to Wedmore, is so rare that he should have described it as a trial proof, only about eight impressions being known.)

On thin, wiry, Dutch paper. A beautiful and silvery impression, the houses in the distance to the right being not too clearly defined. An impression of this quality is of great rarity.

Meryon (Charles) — *Continued.*

234. **COLLÈGE HENRI IV.**

W. 58.

235. **LE GRAND CHÂTELET À PARIS.**

W. 85.

FIRST STATE. Proof before any letters. With large margins. Very fine impression.

MEYER (HENRY).

236. **MRS. HESTER LYNCH PIOZZI** (a Friend of Dr. Johnson's), and

ALEXANDRE DUMAS, THE ELDER.

Original lithograph by Maurin, and

PORTRAIT OF THOMAS GRAY.

Engraved by J. S. Müller. Proof before letters.

Three pieces, one lot.

MELLAN (CLAUDE).

237. **CARDINAL BENTIVOGLIO.**

Montaiglon No. 169.

From the Denfer-Dumesnil collection, and

BOSCO OLIVARIUS.

Two pieces, one lot.

238. **JOSEPH TRULLIER.**

Montaiglon No. 236.

Only state, and

JEAN DE ST. BONNET DE THOIRAS.

Two pieces, one lot.

Montaiglon No. 235.

MORAN (THOMAS).

239. **TOWER OF CORTEZ, MEXICO.**

Signed artist's proof on Japan paper.

MORAN (MARY NIMMO, Mrs. Thomas).

240. **EASTHAMPTON.**

Signed artist's proof. One of Mrs. Moran's strongest pieces.

MORGHEN (RAPHAEL).

241. **LEONARDO DA VINCI.**

Usually considered the engraver's finest portrait.

242. **BOCCACCIO, and**

LA FONARINA, AFTER RAPHAEL.

Two pieces, one lot.

MÜLLER (HENRI CHARLES).

243. **L'ENLÈVEMENT DE PSYCHÉ.**

After Prudhon. Fine impression, bearing the stamp of the Société des Amis des Arts.

MÜLLER (J. G.).

244. JEROME NAPOLEON, KING OF WESTPHALIA.

Proof on India paper. One of the finest portraits engraved by this eminent engraver.

NANTEUIL (ROBERT).

245. THE FOUR EVANGELISTS.

R. D. No. 7.

After Eustace le Sueur. Third state of four states.
Rare.

246. ANNE OF AUSTRIA, QUEEN OF FRANCE.

After Mignard. From the Duboi collection, 1820.

247. MELCHIOR DE GILLIER.

R. D. 102.

Only state.

248. JOAN BAPT. VAN STEENBERGHEN.

R. D. 226.

Third state of four states. Before the name in the blank space below, and

GUILLAUME DE LAMOIGNON.

R. D. 119.

Second state.

Two pieces, one lot.

NICOLSON (WILLIAM).

249. HENRY IRVING.

LORD KITCHENER.

CECIL RHOADES.

PRINCE BISMARCK.

Four pieces, one lot.

NORTHCOTE (JAMES).

250. BACCHUS.

Original etching by this distinguished painter. Rare.

PARKES (ROBERT B.).

251. MRS. ABINGTON AS MISS PRUE.

On India paper

PANNIER.

252. PIERRE CORNEILLE.

After Le Brun, and another portrait of Corneille, also

PORTRAIT OF HENRY JULES DE BOURBON, and

LOUIS DE BOURBON, PRINCE DE CONDÉ.

Four pieces, one lot.



See No. 260.

PICART (C.).

**253. THE RIGHT REVEREND BEILBY PORTEUS, D. D.,
BISHOP OF LONDON.**

Stipple. Very fine open-letter proof.

PICART (STEPHEN).

254. CHRIST SLEEPING.

After Carracci.

PISSARO (CAMILLE).

255. AT THE MARKET.

Original etching by the famous painter. Signed artist's proof. Marked No. 4.

PONTIUS (PAUL).

256. FERDINAND OF AUSTRIA.

(Brother of Philip IV of Spain.)

257. ANDREAS CANTELMUS.

After Woutiers. Dated 1643.

MADAME DE POMPADOUR.

**258. SEVEN ENGRAVINGS AFTER ENGRAVED GEMS
AND ONE FANCY SUBJECT.**

Eight pieces, one lot.

QUEBORN (CRISPEN VAN DEN).

(1600- ?)

259. PORTRAIT OF ELIZABETH, QUEEN OF ENGLAND.

Engraved in 1625. One of his most esteemed portraits.

RAFFET (AUGUSTE).

260. THE SIEGE OF ROME.

Incomplete set, mostly proofs on India paper. This set comprises the following numbers:

- 1.
- 2.
3. *Prets a Partir Pour la Ville Eternelle.* (A masterpiece of drawing.)
- 4.
5. *Saint Pierre.*
- 6.
- 8.

Raffet (Auguste) — The Siege of Rome — Continued.

16. Artilleurs.

17.

19.

22. Sape Volante.

[See Reproduction.]

24.

25.

26. Batterie No. 9.

One of the most wonderful lithographs of the series.

[See Reproduction.]

27. Batterie No. 10.

30. Travailleurs Couronnant la Breche du Bastion 7.

Sixteen pieces, one lot.

261. TWO LITHOGRAPHS.

From the Journey to Russia. (Nos. 13 and 86.)

Two pieces, one lot.

RAJON (PAUL).

262. MARY QUEEN OF SCOTS BEFORE THE JUDGES.

Original drawing by Rajon, together with signed artist's proof of the etching, early proof, before the plate was reduced in size. Also

FRANCIS THE FIRST, and

MARGARET OF NAVARRE.

Etched by Flameng after Bonnington. Proof on India paper. (Specially praised by Hamerton.)

Three pieces, one lot.

263. PORTRAIT OF A LADY.

Original drawing in red chalk, on buff paper. Signed "Rajon." Very fine example.

264. PORTRAIT OF A CHILD.

Drawing in red chalk, on brown paper. Signed "Rajon." Upon the reverse two studies of a child's head.

REMBRANDT.

265. PORTRAIT OF REMBRANDT DRAWING. B. 22.

Third state of four states, before the shading across the back of the big book was effaced by the new work, giving the effect of one large volume instead of two smaller volumes placed one above the other. Upon Japanese paper. In perfect condition.

266. ABRAHAM CARESSING ISAAC.

B. 33.

Only state.



See No. 260.

267. **THE TRIUMPH OF MORDECAI.** B. 40.
Only state. Beautiful impression, with the dry-point work clearly visible under the arch, on the horse's head, kneeling figure to the left, etc.
268. **TOBIT STRUCK BLIND.** B. 42.
Only state. Clearly printed impression. In perfect condition, with margins.
"The wonderfully delicate little print of the Blind Tobit, the most striking and effective picture of the helplessness of a man struck blind."—KNACKFUS, REMBRANDT.
269. **THE ANNUNCIATION TO THE SHEPHERDS.** B. 44.
Very fine and early impression, with the arch clear and distinct. In perfect condition.
"The effect of this superb print is admirable. Fine impressions of it are very rare."—BARTSCH.
270. **THE ADORATION OF THE SHEPHERDS.** B. 46.
The boards above and to the right of the Virgin's head are clearly defined. Before the plate was retouched by Bazan. In perfect condition.
271. **THE PRESENTATION IN THE TEMPLE.** B. 49.
Second state of four states. Before the pillar behind Joseph was more clearly defined and before the clear spot in the upper portion was covered with additional shading. In perfect condition.
272. **THE PRESENTATION IN THE TEMPLE.** B. 51.
Clearly printed impression. In perfect condition. With margins.
273. **THE FLIGHT INTO EGYPT.** B. 55.
Only state. Clearly printed impression. With large margins.
274. **CHRIST DISPUTING WITH THE DOCTORS.** B. 65.
Clearly printed impression. In perfect condition.
275. **CHRIST PREACHING.** B. 67.
Fine impression of the only state.
"No artist has ever been able to give a more sympathetic picture of love for mankind than that of the Saviour standing in a dark space on a brilliantly lighted eminence, and speaking with upraised hands to people gathered around him."—KNACKFUS.
276. **THE CRUCIFIXION.** B. 80.
Only state. Proof with large margins. From the Favet collection, 1872.
277. **CHRIST CARRIED TO THE TOMB.** B. 84.
Only state. Silvery impression, in perfect condition.
278. **CHRIST AT EMMAUS.** B. 87.
Second state. Proof on paper of a warm tone.

279. **DEATH OF THE VIRGIN.**

B. 99.

Second state of three states. Before the additional shading in the little panel of the bedpost. From the collection of John Gibbs.

280. **ST. JEROME.**

B. 105.

Second state. Clearly printed impression, with margins.

281. **ST. FRANCIS PRAYING.**

B. 107.

Second state. In the first state the plate is unfinished. Fine impression, with some burr. In perfect condition.

282. **THE STAR OF THE KINGS.**

B. 113.

Only state. Impression of a fine effect, printed upon warm-toned paper.

283. **THE DRAUGHTSMAN.**

B. 130.

First state. Bartsch describes one state only. But Rovinski describes five states. From the Reiss collection.

284. **THE CARD PLAYER.**

B. 136.

Bartsch describes one state only.

(a) Before the additional shading above the man's head and before the extra work carrying the lines to the top of the plate.

(b) With the additional shading and with the work carried to the top of the plate.

(c) With additional shading to the right of the man's head and with much additional work in the upper right corner and to the left.

Three pieces, one lot.

285. **THE MAN ON HORSEBACK.**

B. 139.

Fine impression, with margins. From the collection of the Duke of Arensburg.

286. **A CRIPPLED BEGGAR.**

B. 179.

Bartsch describes one state only. Fine impression, but repaired in the lower right corner.

287. **FIGURE OF A MAN SEATED UPON THE GROUND.**

B. 196.

Bartsch describes one state only. Fine impression, in perfect condition.

288. **THE MILL.**

B. 233.

Superb impression of the finest quality. With tint and crackles in the sky. From the collection of Henri le Sec des Tournelles.

Rembrandt — Continued.

289. **MAN UNDER A TRELLIS.** B. 257.
One state only. From the Deuffer-Dumesnil collection.
Rare of this quality.
290. **OLD MAN WITH HIS HAND TO HIS CAP.** B. 259.
First state of five states. Beautiful impression on
warm-toned paper.
291. **BUST OF AN OLD MAN, BALD HEADED, WITH A
LONG BEARD.** B. 291.
One state only. Rich impression on paper of warm
tone.
292. **BUST OF MAN SEEN IN FRONT, WITH A CAP.** B. 304.
The plate reduced in size. Background and the right
shoulder of the man's cloak shaded.
293. **BUST OF A MAN WITH CURLING HAIR.** B. 305.
The background has been cleaned. Repaired in upper
corners.
294. **OLD MAN WITH CAP AND ROBE OF FUR.** B. 307.
Third state. Fine impression, in perfect condition.
295. **REMBRANDT'S MOTHER IN A BLACK DRESS.** B. 349.
Bartsch describes but one state.
Rovinski describes five states, of which the present im-
pression is the second state. Very fine impression from
the collection of the Duke of Arenburg and from the
Royal Library, Belgium.
296. **A MORISCO.** B. 357.
Second state. Plate reduced in size. Very clearly
printed impression. In perfect condition.
297. **PORTRAIT OF REMBRANDT.**
Etched by Hess, after the painting by Rembrandt.
Remarque proof, before the title and before the in-
scription.

ROTHENSTEIN (WILL).

298. **PORTRAIT OF AUBREY BEARDSLEY.**
Original lithograph. Signed artist's proof. Proof
No. 49.
299. **MAX BEERBOHM.**
Signed artist's proof. Proof No. 9.
300. **LAWRENCE BINYON.**
Signed artist's proof. Proof No. 19.
301. **LAWRENCE HOUSMAN.**
Signed artist's proof. Proof No. 8.

ROBINSON (H.).

302. PORTRAIT OF DOUGLAS JERROLD.

After Kenny Meadows, 1845. The best portrait.

RIVERA (GIOVANNI).

303. LA FLORADI TIZIANO.

After Titian. Engraved in 1826, and

RÉCRÉATION DES BACCHANTES.

Engraved by Haas, after Walderite.

Two pieces, one lot.

SAVART (P.).

304. LOUIS XIV, KING OF FRANCE.

After Rigaud. Beautiful example of this master in miniature.

SAY (WILLIAM).

305. MISS MELLON IN THE CHARACTER OF MRS. PAGE.

After Masquerier. Mezzotint. Open letter proof on India paper.

SCHMIDT (G. F.).

306. CHRIST RAISING THE DAUGHTER OF JAIRUS.

After Rembrandt. Fine original impression. In contemporary handwriting, probably that of Smith, "pour Monsieur le Conseiller Crusius."

SHARP (WILLIAM).

307. CHARLES I, KING OF ENGLAND.

After Van Dyck. Fine impression. Full margins. Rare.

SMILLIE (JAMES D.).

308. MORNING.

Original aquatint. Signed artist's proof. On Japan paper. Proof No. 15.

309. DOUBLE HOLLYHOCKS.

Original mezzotint. Signed artist's proof. On India paper.

SMITH (JOHN RAPHAEL).

310. JOSEPH WHARTON.

After Sir Joshua Reynolds.

311. JOHN BANNISTER, COMEDIAN.

After Brown. Rich and fine impression. Rare.

SPORTING.

312. SOOTHSAYER.

Original lithograph, by James Ward, R. A., after his own painting. Proof on India paper. Before all letters.
(Reproduced in *Lithography and Lithographers*, by Atherton Curtis, p. 139.)

313. THE COMING IN.

THE DOUBLE FRACTURE.

SWELL AND THE STORY.

Three pieces in colors, one lot.

STRANG (WILLIAM).

314. SIR CHARLES DILKE.

Signed artist's proof.

315. WILLIAM SHARP.

Signed artist's proof.

316. THE FARMYARD.

Signed artist's proof.

317. THE QUAI OF ROSARIE.

Signed artist's proof.

318. BRUGES.

Signed artist's proof.

319. THE WOODMAN'S REPAST.

Signed artist's proof. On Japan paper.

320. THE BACK OF BEYOND.

Signed artist's proof.

321. IBSEN ENLIGHTENING THE WORLD.

Proof on Japan paper.

STRANGE (SIR ROBERT).

322. TE DEUM LAUDAMUS.

After Carlo Maratta. Superb impression, with full margins, and

THE MAGDALEN.

After Guido Rheni.

Two pieces, one lot.

323. BELISARIUS.

After Salvator Rosa.

SUYDERHOEF (JONAS).

(1613-1639.)

324. ALDUS SWALMIUS. (The Old Man with the Beard.)

After the painting by Rembrandt. Mentioned by Bryan as amongst Suyderhoef's finest plates.

TARDIEU (ALEXANDRE).

325. RUTH AND BOAZ.

After Hersent. First proof state. Superb impression.

THOMAS (PERCY).

326. WOODCOTE MANOR.

The residence of Sir Seymour Haden. The smaller plate. Signed artist's proof.

327. WOODCOTE MANOR.

The larger plate. Signed artist's proof.

328. WATERING OF FLOWERS.

Signed artist's proof on Japan paper, and

THE SMITHY.

Signed artist's proof.

Two pieces, one lot.

TURNER (CHARLES).

329. SIR JOHN MOORE.

First proof state. With traced letters. Very rare. Mezzotint. Very fine impression.

330. WILLIAM THE SILENT.

Mezzotint after the original by Weirix. A most interesting print.

331. "LOVE ME, LOVE MY DOG."

After the painting by Sir Joshua Reynolds. Engraved in 1825. One of the most beautiful of Sir Joshua Reynolds' child's portraits.

TISSOT (JAMES J.).

332. THE COLONNADE.

Signed artist's proof. Stamped by the artist.

333. CROQUET.

Signed artist's proof. Stamped by the artist.

334. IN THE HAMMOCK.

Signed artist's proof. Stamped by the artist.

335. ON THE GRASS.

Signed artist's proof. Stamped by the artist.

336. GIRL WITH THE PARASOL.

Signed artist's proof. Stamped by the artist.

337. SUMMER EVENING.

Signed artist's proof.

Tissot (James J.). — *Continued.*

338. **LOUISE.**

Proof on Japan paper, and

GIRL WITH A STRAW HAT.

Signed artist's proof. Stamped by the artist.

Two pieces, one lot.

339. **THE ENCAMPMENT.**

Souvenir of the Siege of Paris. Signed artist's proof.
Stamped by the artist.

340. **DEAD INFANTRYMAN.**

Souvenir of the Siege of Paris. Proof stamped by the
artist.

VANDREBANC (P.).

341. **SIR WILLIAM TEMPLE.**

After Sir Peter Lely. Line engraving. The best
portrait.

VANDYCK (ANTHONY). .

342. **PORTRAIT OF ERASMUS.**

After Holbein.

343. **CHRIST MOCKED.**

Early proof, before the address of Lebas as publisher.
Fine impression, in perfect condition.

VAN OSTADE (ADRIAN).

344. **THE TRAVELING MUSICIANS.**

Rare. From the collection of J. Chaloner Smith.

345. **THE HAYBARN.**

With margins.

VERTUE (GEORGE).

346. **LORD CHIEF JUSTICE DENTON.**

After Richardson. Proof before all letters. Before
the names of painter and engraver.

347. **FRANCIS BEAUMONT AND JOHN FLETCHER.**

Two pieces, one lot.

348. **JOHN LOCKE, and**

GEORGE MORELAND, BISHOP OF WINCEHSTER,
and

REV. RUDOLPH TAYLOR.

Three pieces, one lot.

349. **MATHEW PRIOR.**

After Richardson. Proof before all letters. Margin
has been trimmed.

Vertue (George) — *Continued.*

350. **JOHN SELDEN**, and

JOHN GOWER.

Two pieces, one lot.

351. **JOHN SUCKLING.**

After Vandyck.

352. **JOHN DRYDEN**, and

SAMUEL BUTLER.

Two pieces, one lot.

353. **JOHN THURLOE.**

WILLIAM LOMBARD, and

THOMAS CRANMER, ARCHBISHOP OF CANTERBURY.

Three pieces, one lot.

VIDAL (G.).

354. **RINALDO AND ARMIDA.**

After Monnet. Beautiful impression, with margins.

VAN MUYDEN (EVERT).

355. **TIGRESS AND CUBS.**

Signed artist's proof. First proof taken from the plate. First impression of the first state, of which only four were printed.

356. **LION AND LIONESS, WITH OTHER SKETCHES.**

Signed impression of the first state, of which five proofs only were printed.

357. **ELEPHANT, TIGER AND OTHER STUDIES OF ANIMALS.**

Signed artist's proof.

358. **A YOUNG ITALIAN WOMAN.**

First impression from the plate. First proof of the first state, of which six only were printed. Signed artist's proof, also proof of the finished plate.

Two pieces, one lot.

359. **"SULTAN."**

First state. Unique. Signed artist's proof, also proof from the finished state.

Two pieces, one lot.

360. **SEDIA DEL DIAVOLO.**

First proof from the plate. First impression of the first state, of which four only were printed. Signed artist proof, and

Van Muyden (Evert) — *Continued.*

PORTRAIT OF A CAT.

First proof printed. First impression of the first state, of which four proofs only were printed. Signed artist's proof.

Two pieces, one lot.

361. SWISS DRAGOONS.

First state, of which six proofs only were printed. Signed artist's proof, and

TIGER (COVER DESIGN).

First state. Four proofs only printed. Signed artist's proof.

Two pieces, one lot.

362. PORTRAIT OF THE ARTIST.

Second state. Three proofs only printed. Signed artist's proof.

363. SULTAN.

Signed artist's proof.

OX LYING DOWN.

Signed artist's proof.

GOAT LYING DOWN.

HEAD OF A YOUNG LION.

Proof on Holland paper.

Four pieces, one lot.

364. TWO SWISS CHILDREN.

Signed artist's proof.

365. A VULTURE.

Signed artist's proof.

366. A TURKOMAN CAVALRYMAN.

Signed artist's proof.

367. SKETCHES OF FACES.

Signed artist's proof, and

SWISS SOLDIERS ON THE MARCH.

Signed artist's proof.

Two pieces, one lot.

368. A DOG'S HEAD.

Signed artist's proof.

TWO ORANG-OUTANGS.

Signed artist's proof.

Two pieces, one lot.

369. LION'S HEAD FACING TO THE RIGHT.

Signed artist's proof.

LION FACING TO THE LEFT.

Signed artist's proof.

Two pieces, one lot.

Van Muyden (Evert) — *Continued.*

370. **TWO STUDIES OF A HEAD.**

Signed artist's proof.

371. **STUDIES OF A LION, VULTURE, AND OTHER STUDIES.**

Original lithograph. Twenty proofs only printed.
Signed artist's proof.

372. **LION LYING DOWN.**

Original lithograph. Twenty-five proofs only printed.

373. **TIGER LYING DOWN.**

Original lithograph. Twenty-five proofs only printed.
Signed artist's proof.

374. **WHITE MARE AND BLACK COLT.**

Original lithograph. Proof on India paper.

VISSCHER (CORNELIS).

375. **THE FOUR EVANGELISTS.**

Engraved by Visscher from his own design. Set of four. Very fine impressions, in excellent condition. One lot.

376. **THE RAT CATCHER.**

One of the most esteemed of Visscher's plates.

377. **LES MANGUERS DE POISSONS.**

After the painting by Van Ostade. Fine impression in perfect condition.

WALTNER (CHARLES).

378. **ROMEO AND JULIET.**

After the painting by Frank Dicksie. Signed artist's proof. Signed by painter and etcher.

379. **HARMONY.**

Trial proof. Signed artist's proof on Japan paper.

WATT (W. H.).

380. **THOMAS MOORE.**

After Newton. Proof before letters. On India paper, with the names of painter and engraver in traced letters only. The best portrait.

WATSON (JAMES).

381. **ARCHBISHOP LAUD.**

After Van Dyck. Rich impression, with full margins.



See No. 389.



See No. 393.

WATTS (GEORGE FREDERICK).

382. PORTRAIT OF LEGROS.

Proof on old Dutch paper. **Very rare.** The only etching done by Watts.

WHISTLER (JAMES A. McNEILL).

383. PORTRAIT OF A LADY.

ORIGINAL DRAWING IN CRAYON, HEIGHTENED WITH TOUCHES OF WHITE, ON BROWN PAPER. A MOST CHARACTERISTIC DRAWING.

384. THE UNSAFE TENEMENT.

W. 7.

On Japan paper. One of the French set.

385. STREET AT SAVERNE.

W. 11.

Very beautiful impression, rich in tone. On old Dutch paper. One of the finest plates of the French set.

386. LITTLE ARTHUR.

W. 13.

Portrait of Arthur Haden, Whistler's nephew, on Japan paper. One of the French set.

387. LA VIEILLE AUX LOQUES.

W. 14.

Proof on Japan paper. One of the very finest plates of the French set.

388. LA MARCHANDE DE MOUTARDE.

W. 16.

Very beautiful impression, in black ink on Japan paper.

389. FUMETTE.

W. 18.

Beautiful impression, on Japan paper. One of the French set.

[See reproduction.]

390. THE TITLE TO THE FRENCH SET.

W. 20.

Proof on India paper, laid into plate paper.

391. SOUP À TROIS SOUS.

W. 27.

Proof in black ink, on Old Dutch paper.

392. BIBI LALOUETTE.

W. 30.

Very fine impression, richly printed. On Old Dutch paper.

393. BLACK LION WHARF.

W. 40.

Proof in black ink, on Old Dutch paper. Very fine impression.

[See reproduction.]

394. THE THAMES POLICE.

W. 42.

One of the Thames set. Beautiful impression, clearly printed.

395. THE LIMEBURNER.

W. 44.

One of the Thames set. Proof in warm black ink, on Old Dutch paper. A tint has been left on the plate, producing a very beautiful and rich effect.

Whistler (James A. McNeill) — *Continued.*

396. **BECQUET (THE FIDDLER).** W. 48.
Superb impression, richly printed upon thin Japan paper. One of the Thames set.
397. **MILLBANK.** W. 67.
In black ink, on Old Dutch paper. One of the Thames set.
398. **THE LITTLE POOL.** W. 72.
Fine impression, on thin Japan paper. One of the Thames set.
399. **CADOGAN PIER.** W. 79.
Proof on old Dutch paper. One of the Thames set.
400. **CHELSEA BRIDGE AND CHURCH.** W. 85.
Proof on thin Japan paper. One of the Thames set.
401. **THE MAST.** W. 160.
One of the "Venice" set. Proof printed by Whistler, and signed with his butterfly.
402. **PORTRAIT OF WHISTLER.**
After Rajon.
403. **THE SMITH'S YARD.**
Original lithograph.
404. **ANOTHER IMPRESSION OF THE SMITH'S YARD.**
(Lithograph.)

WILLE (J. G.).

405. **LE PETIT PHYSICIEN.**
After Netscher. Fine impression, in perfect condition.
406. **L'OBSERVATEUR DISTRAIT.**
After Mieris. Fine impression, in perfect condition.
407. **REPOS DE LA VIERGE.**
After Dietricy.
408. **LE DÉLICES MATERNELS, and
LES SOINS MATERNELS.**
After P. A. Wille. A pair.
Two pieces, one lot.
409. **LES OFFRES, RÉCIPROQUES.**
After Dietricy.
410. **LE MARÉCHAL DES LOGIS.**
After Pierre Alexandre Wille. Beautiful impression, in perfect condition.

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